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is not on the Grand Old Opry hit parade and played by a fiddler who couldn't play in tune to save his life or get out of the first position if his life depended on it, and accompanied by twangy guitars then the recording companies don't think it is square dance music. Unless, of course it is a twenty-year old fox trot played in a dream world of unimaginative jazz.

It's vicious circle. It will kill square dancing and after it is dead I hope everyone is satisfied.

Sincerely

Ralph



TAKE IT OR LEAVE IT

Be sure to read all four parts to "WEIGHING THE EVIDENCE". Four men writing from four widely separated parts of North America. Something

basically wrong with square dancing prompts these outbursts of feeling.

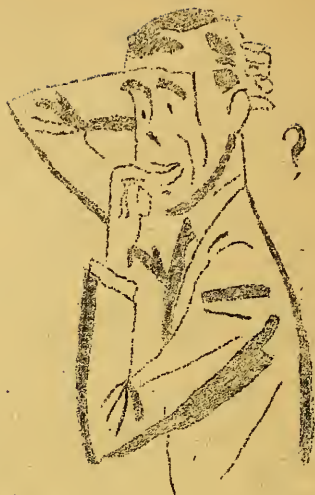
All of the woes of square dancing can be laid at the doors of three groups of people, you may make your own choice as to just who is the real culprit: the callers; the square dance magazines; the square dance record companies. It's got to be one of those three groups.

The callers are to blame for the welter of odd-ball movements euphemistically labelled "new basics", and they are to blame for badly choreographed dances recorded at such a high speed that the Devil on horseback couldn't keep up. Sure, the calls sing well but how many of you callers ever tried to do them at the speed at which you call them? The callers are usually to blame for stealing members from another club. There may be honor among thieves but there's very little of it among competing square dance callers.

The square dance magazines are to blame for printing every "new basic" that "Joe Blow" sends in. And don't give me the old malarkey about "doing a public service" and "it is what they want". Who wants it? You are taking too seriously the "bread-and-butter" renewal letters. There is such a thing as a blue pencil you know - use it.

The square dance record companies are to blame for the release of many badly choreographed squares each month of the year. Many of them are musical abominations because the instruments are not only badly played, but worse yet they are out of tune. It's gotten so that if a tune is

A ONE-NIGHT STAND CALLER AT THE 12TH NATIONAL SQUARE DANCE CONVENTION



by BART HAIGH

All of my club caller friends had implied that a one-night stand caller and dancer would be like a fish out of water at any National Square Dance Convention. But hadn't the Woodward's asked me to be on the Church Recreation Panel? On the one-night stand panel? And wasn't there a panel called "Life of the Party" to which I could perhaps contribute more than if I'd been on the panel? And hadn't I been invited to call one "Convention Level Dance" in the evening, for thousands of dancers and to put in two stints in the family teen age room, and call one easy level dance for an entire hour? Besides, I felt it important to let club callers know of the hundreds of one-night stand callers who never attend the convention, because usually it is not broad enough to make it worth their while to go in terms of professional advancement or dancing pleasure.

Although we had applied early we were put up in a hotel in Minneapolis, 50 minutes from the convention hall where all the dancing, calling and panel discussions were to take place. There were about 40 other

callers and dancers with us at the hotel.

Reporting for my first assignment, calling easy level dances from 2-3 p.m. Thursday, I found no dancers there. The "M.C." was there, and 7 musicians were starting to come in. On checking with the band leader about the tunes and keys they were to be played in, I found that most of my material was familiar to him. I was so glad that live music was to be used; it's always more fun! Because many other things were scheduled at the same time, no more than 6 sets came in to dance. The caller scheduled for the next hour did not appear, so, due to the late arrival of the dancers, I called for $1\frac{1}{2}$ hours. The main difference between the dancers here and a typical one-night stand was how relatively quiet were the dancers.

Friday came the "One-night stand" panel. . Carl Geels, a good pianist and caller was our moderator, Nellie and Chet Brauer were the 'reactors', Chuch Raley, Sal Fanara and Don Ferris and I were the other members of the panel. The main points that I tried to make were:

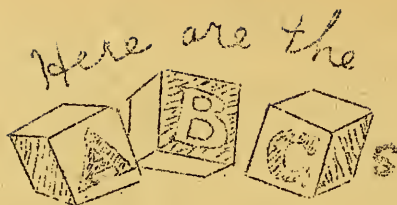
1. A one-night stand should be an end in itself, not an opening wedge to tell people about classes that you are having in square dancing; organizations have their own programs to make demands on members' time.

2. To be a good one-night stand caller, you'd better be more of an entertainer than a teacher, and use lots of situation comedy while doing brief bits of instruction.

A good one-night stand caller notices that both social recreation and entertaining skills come in handy from time to time. Such as:

- A. It helps if you are a good song leader.

- B. It helps if you know large participation games as well as some of those with small participation used to amuse the rest of the group.



C. It helps if you can sing a few sets of the songs everybody knows and will dance to, like "Heart of My Heart", "If You Knew Suzie", "That Old Gang Of Mine", "My Gal Sal", "Toot, Toot, Tootsie Goodbye" and "Carolina In the Morning".

D. It helps if you can teach basic ball room dance steps.

E. It helps if you can tell a few jokes, or at least be leader of an audience participation joke telling session.

F. A good one-night stand party does not start simple and quickly get more complicated.

G. If an organization changes from one square dance a year to two square dances a year, you really have done a good job and are doubling your income.

It was a pleasure to attend the "Life Of the Party" panel. Moderator was Ray Smith of Texas. Panel members were Mac McKendrick, Moon Mullins, Jerry Helt, Leona Simons and Al Treppke. Either to be democratic or because they were short of information to impart the panel early called on the audience to make contributions. Here is one of mine:

"On Pon Clap". A seated big circle game that I learned from Jane Farwell at Folk Dance House in New York City. Whenever I had used it before I had played the game in a circle of chairs with up to 50 people participating. However, here I had to play it with the panel and some other "volunteers" in a semi-circle facing the audience. My instructions went like this:

"This is a Japanese game, and we shall all practice it together, though when we play it 'for keeps', only one person will be talking or in motion at a time. Now, everybody put you hand under your chin (either hand). You'll notice that, depending on the hand used, you are pointing to the person on your left, or to the person on your right. The second syllable is "Pon". Place your hand on top of your head. The third syllable is not spoken. You simply clap with the end of your fingers either facing the person on your right or on your left". (This was repeated). That person then starts.

"Now we are ready to start. It's best not to instruct too carefully, because most of the fun is derived from the many mistakes made by grown adults in such a simple minded game! Already. I'll start..." By golly there were plenty of laughs!

Figuring out afterwards why the game most always gets so many laughs, I would say this. "On" is said first, but actually the hand is placed UNDER the chin. This leads to some confusion. Besides, the eyes of everyone are on the person talking and moving at a given time. This enough to make many people blunder anyway. Some people will constantly be changing the direction and deliberately trying to confuse the other players. Some people are like that. An added factor in this particular situation was that the "Experts", the panel members, were some of the people "jokingly making fools of themselves".



About 100 people attended this panel which made it the largest of the several that I attended.

The "Church Recreation" panel proved a "deadly" affair. I have recommended to future people staging Square Dance Conventions to workshop many things if the size of the group warrants it, and in 90 per cent of the cases it does. It got so boring, in spite of an interesting and humorous talk by the Rev. Richard

Keene Smith of South Saint Paul, (one of the keynoters) that I injected the following slightly controversial remarks:

Knowing full well that the moderator was from Oklahoma, and that Southerners were present I said that in a church where the Gospel is preached, it follows quite naturally that interracial square dances can be run; one feels a little hypocritical if one doesn't dance "With all God's Children". I explained that from a realistic position, the college age group feels most comfortable and likes interracial square dances. Perhaps they are rebelling against the more conservative ideas of their parents, are away from home, testing new habit patterns, etc. I have found that with younger than college age down to 12, because courtship and puppy-love are manifest, they often are a little tense at interracial dances. Children below 9 love them. And I have called at interracial dances with people in their 40's and 50's in churches that had become integrated because of changing neighborhood patterns, and I felt that in spirit they had not integrated at all. They were definitely the most difficult group with which I have had to cope." Anyway, the panel moderator said "You know where I'M from and let's get on another subject," thus avoiding facing up to the most ducked issue of our times.

A one-night stand caller has to resort to publicity because he has to be known by the general public in order to make a good living. Therefore, I'll tell you of two publicity touchdowns that I scored. The first - I walked into the office of the St. Paul Dispatch, and found out

who was writing up the convention for the day. I said "Hello", and continued with "I bet you are fed up with square dancers". He replied



that he certainly was. Using this as an opening wedge I gave him my philosophy of square dancing, pointing out how it differed from most of the callers and dancers attending the convention. He began taking notes and as this was an entirely new approach to the subject he gave me a front page news story. As usual, he didn't quote me any too well, but that is another story.

The other publicity touchdown that I scored - I talked to one radio station, found out that it gave interview-type programs. It turned out to be WMIN, a country and Western station just two months old. I visited with the announcer involved and was asked to show up the next day at 10 a.m. In between some square dance recordings and western-type songs, I was interviewed 30 minutes about square dancing. I was pleased to learn he wanted more people to be interviewed and passed the information along to the St. Paul people running the convention and they took advantage of his offer.

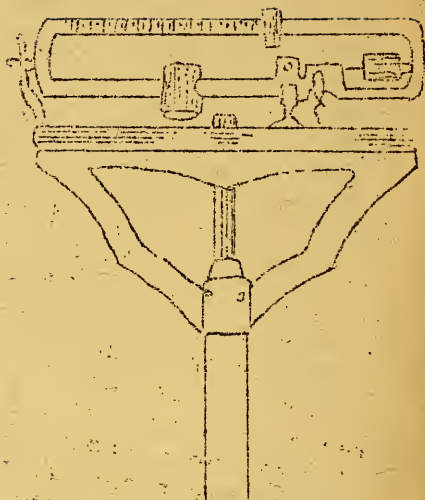
While I learned next to nothing professionally, and it cost me a lot of money, it was good to meet Bob Osgood for the first time, seeing Arvid Olson and his wife again, same for Charlie and Bertha Baldwin and Mac McKendrick and his wife. I do hope that people running future conventions will go out of their way to have things for one-night stand callers. Perhaps they will learn a good deal about social recreation and publicity. Who knows?



BORN: To Mr & Mrs Stephen Strong, a daughter, Stephanie Ann, November 26, 1963

BORN: To Mr & Mrs Bob Rosenfeld a daughter, Laura, December 25, 1963.

WEIGHING THE EVIDENCE



PART 1

WHITHER ARE WE GOING?

by ROY C. PARKINSON

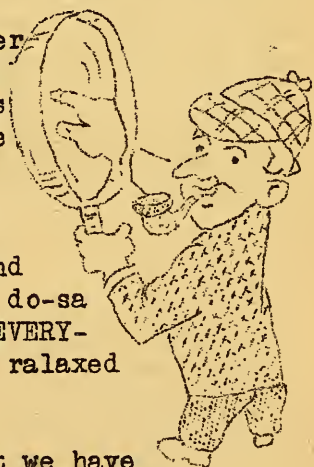
"Whither are we headed?" This question has been puzzling us for some considerable time and we thought that we should put some of our thoughts down on paper.

We go blithely along telling folks that today it takes upward of thirty lessons to teach a dancer the basics of square dancing. At the same time we are trying to turn out callers with only four or six lessons in calling. After that it is sometimes difficult to get them out to a workshop. These 'callers' have the mistaken idea that if you can get up and call all of the latest so-called basics of square dancing, they are a square dance caller. Usually they rely on the 'idiot sheet' to get them through the call, and if the floor falls apart they feel that they have accomplished something. Well, they have. They have just lost another group of square dancers who decided that it is far more enjoyable to sit at home and watch television.

Recently we attended a dance with upward of thirty squares in attendance and the calls 'dixie chain' and 'star promenade' stopped almost one-half of the floor. The other evening we attended a dance and seven people in a square, some of whom had been dancing for almost six years, asked us what a 'dixie chain' was. Oh yes, they had heard about 'cast off' and 'peel off' and 'twist the line' and calls of a like nature, but 'what on earth is a dixie chain'?

If we are to continue recruiting new dancers, and we must to stay alive, then it is time that we stopped and asked ourselves the question "Whither are we headed"? If we continue in the same direction and at the same pace as we now are going, then we are headed for oblivion, and before too long,

We contrast the foregoing experience with an experience at a workshop when teaching of beginners was being workshopped. Everybody on the floor was dancing and enjoying it, yet they were doing only the 'elementary' basics of square dancing, such as 'right and left through' and 'ladies chain' and 'right shoulder do-sa do'. The important thing was that EVERYBODY was dancing and EVERYBODY was relaxed and happy.



We have repeatedly stated that we have a look at these new figures, but let us look at them in a workshop, and only after considerable workshopping should we then decide which ones to use. The use of all these latest fads does not make a caller, nor -- does it make a square dance,

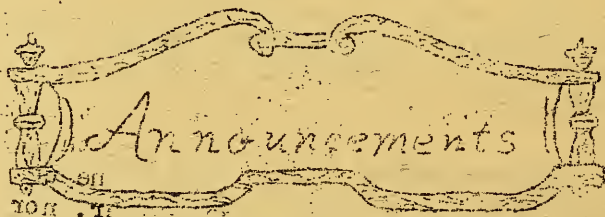
We think of an article in "Sets In Order" where it was suggested that the dancers decide on twenty or so basics that they will use in their club. When a new basic is added, one is discarded. Surely we would think twice before throwing out 'dixie chain' for 'a-cey ducey' or 'shuffle the deck'.

The place for these new fads is the basement rum-pus room. Many records by nationally known callers are available with all of the latest calls on them. Buy a few of them, invite your friends in and dance to the records. At your club, stick to the tried and proven basics and you will find your dancers coming back for more - and more - and more.

Reading as we do, square dance publications from many parts of Canada and the U.S.A. we find that the same question "Whither are we headed"? is being asked right across the continent. The answer lies with the callers and leaders of the square dance movement. Let us hope that they will take time out to sit down and analyze the situation on their own areas. Are your clubs growing or are they fading away? How many dancers do you now have who have danced or have been dancing for the past five years or more?

Square Dancing is two words. Let us resolve to head back to where we can put dancing back into square dancing.

ZONE NEWS - Saskatchewan
v7 #5 - 1/64



MARRIED: Ruth Donnelly and Albert Massicott, Saturday, November 30th, 1963, in Saint Mary's Church, Pawtucket Rhode Island.

MARRIED: Ingrid Christiansen and Robert Paul, Saturday November 23rd, 1963, in First Church, (Unitarian) Cambridge, Mass.

MARRIED: Ann Reed and Andor Czompo, December 28th, 1963 in Saint Columba's Cathedral, Youngstown, Ohio.

PART 2

DON'T LOSE THE FLOOR

by PAT PENDING



Scanning the pages of one of our leading square dance magazines of some months back, I was appalled to read in the final paragraph of an article purporting to be 'advice to novice callers', by one who had set himself up as an expert, the following: "If you can keep 80% of your floor dancing and happy you are doing a good job".

Dear God! Just how screwy is the phsycology of the so-called 'top echelon' going to get before they see the great light?

That 20% who are unenjoying the Standing Level are candidates for the "Don't show up no more club". With the mortality that is occuring it is only practical arithmetic that the birth rate of people is not in creasing fast enough to prevent the law of diminishing returns to get in its licks in the not too far distant future.

The Hot Shot leaders can bellow from the rooftops that the National Square Dance Convention, etra cetra, each year show increasing registrations, but they care fully avoid saying how many are repeaters. Will they dare challenge the fact that many of the registrants are new recruits on an investigation expedition, and at the time are in the state of pumped up enthusiasm which will taper off to nothingness in many if they happen to be part of the 20%.

The procedure now followed by many and advocated by promoters, of hurling every new trick in the book at their dancers in order to be known as 'Fustest with the Mostest' is leading to suicide. Floors of dancers who have paid their way in to dance and have some fun are not guinea pigs. There are other places than the club or public dances to try out the nightmares of other dreamers. They should discard the chaff before hurling it at the public and disgusting them into quitting.

True, there are many new movements, or re-creations of old ones brought back to light, that are acceptable - interesting, and not too darned complicated and these should be used by good callers to add variety to their programs, but heaving one bomb after another at a floor of dancers for a whole evening and expecting that same floor to show up 100% for the next dance after one publicly announces that he expects only 80% of them to be able to execute his scrambled manouvers, is just telling the world that he expects a 20% decrease in his population of adherents. Think that over.



Gentlemen - let this one sink in deeply - up in a small town in these United States in one particular Grange Hall, there is a caller who can't bare to see even a single set on his floor get fouled up. If one set starts to fall to pieces, he drops his mike on the piano, leaps off the stage, and shouting calls at the top of his voice, personally straightens out that set, never missing a beat of music, though he may fill in with a few dosidos and promenades while he organizes the disorganized. Then, back to the stage to pick up

the mike and go on.

His mental quota is 100% dancing, and in passing let me state that he uses and has used every good pattern in the book, often before the Hot Shots have invented them. His clientele is increasing. Most of his original dancers still show up every Saturday night, and now their children, grown to majority, are there too, for he has been calling at this same Grange Hall for THIRTY YEARS: one thousand five hundred and sixty Saturday nights. And as said before to an ever increasing attendance. Let's see the 80%ers ever match that one!



The Ryukyu Islands will again utilize a symbolic figure from a folk dance for a 20-cents ordinary stamp to be released January 20. The multicolored design by She-ikan Omine, shows the colorfully-robed figure of a woman posing in the classical Shudun folk dance.

FOR TRAVELING DANCERS

A "Directory of Sources" will be released about February 10, 1964 by the Foundation for Square Dancing Inc. Arranged for quick reference, it lists sources of information on when and where there is square and round dancing and how to obtain such publications. Readers may request a copy of the Directory without charge by sending a stamped, self addressed envelope to the Foundation at 230 Harvard Circle, Newtonville, Massachusetts 02160 before January 31, 1964 and mentioning Northern Junket.

PART 3

FALLING

CHIPS



by WILL HEATH

There are three ways to try to save a herd of stampeding cattle rushing across the prairie to their own destruction over the brink of the nearest canyon. First, you can throw yourself in their path in a futile attempt to stem the tide, and die a glorious death in a good cause. Or you can stand safely aside and shout "Whoa", wringing your hands hopelessly when your voice will not be heard above the thundering pack. Or, if you have time to get a running start on a good horse, you can get ahead of the herd long enough for them to follow you - without realizing it - while you gradually change their course 200 yards to safety to the north or south.

Square dancing is not stampeding toward its own destruction, but it is drifting aimlessly, without proper guidance, without aims or goals. Perhaps our association leaders are too quick to say "We cannot tell the dancer what to do."

We have heard this so often we are weary of it. It begins to sound like a joyous cry of discovery in finding a way to avoid taking a stand, or committing themselves to some specific course of action. This is not the stuff of which leadership is made. The caller, too, will relinquish his right to leadership if his only answer is, "Well, the dancers want it so what can

we do?" Association officers and callers will have to agree on some common voice of authority, with the intelligence and perseverance to lay out a course of action for the future of square dancing, and the courage to get out ahead of the pack and lead it, by gentle persuasion, into some safe direction where square dancing can thrive and grow in fun and fellowship, at a comfortable pace and with real purpose.

There are four dancer associations, large and small, and three or four caller groups, large and small, in the area served by OPEN SQUARES. No one of these groups can set policy for the area, or be independent of the others, regardless of what their by-laws say. By-laws can be changed, and should be if they keep any group from acting in accord with the majority of its neighbors.

DOP is the only body that has consistently given an intelligent and dignified platform for the opinions of the association officers and the callers, through the years. It is time we vest it with greater authority to speak out loud and clear for all of us, dancer and caller alike.

We have drifted long enough. Let's encourage our officers and callers to get together and set up a real program we can all support. The time for jealous sovereignty in any one association is long past.

Open Squares - 2/64
v 15 n 5



PART 4

AN

AFTERTHOUGHT

by WALTER MEIER



The frantic and desperate search for beginner dancers - often this search gets very repulsive - by callers, as well as dancers, continues with extraordinary plans and ways and means trying to get to the bottom of this unfortunate situation. However, asking the question why this situation is here and what brought it into being is carefully and very obviously avoided. In talking to either callers or dancers, and asking this so very pertinent question, the guilt speaks out of everyone's eyes, but without ready admittance.

To remedy any situation one must analyze it first and try to find the direct cause. In the case of square dancing, it should be very easy to see and find the culprits which really have brought this situation into being. First of all, the friendly fun and spirit of square dancing is gone as far as the multitude of dancers is concerned. This so-called fun only can be found in cliques and clubs by eye-to-eye seeing people. Let something happen, and the caller, who was praised to high heaven only last month as the best ever, is no longer there and replaced by someone else who had perhaps more prestige with the officers of the club. Dancers follow suit, and soon the club is split wide open and instead of one club, two clubs are in existence and neither one has enough dancers for support. The

order of the day is to get busy and pirate members or fade away.

The beginner dancer of today is right in the middle of such an upheaval, and is either pulled into this uproar or he quits dancing. Most of them however, quit, and are lost to the activity. The very few dancers, or beginners, whom we are trying to hold, are often chased away by the unfriendliness of the dancers (their respective club associates) and the club caller, who has to cater to the club members or lose his extra income.

Not only until such conditions by caller and dancers are remedied and the friendliness prevails 100% instead of a very small percentage as of today, then we will not have to worry about getting beginner dancers and our classes will be filled to capacity without any effort.

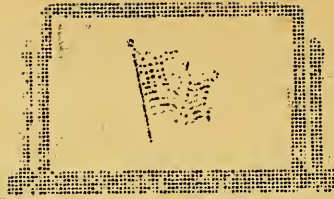
Midwest Dancer 1/64

v 13 n 2



Have you heard about the free offer by American Squares magazine? They will send you three free issues. Just mention you saw this offer in NORTHERN JUNKET. Write: American Squares, 6400 N. Leoti Ave., Chicago 46, Ill.

The American Society for Eastern Arts has announced the establishment of a Center for Performing Arts of the Near and Far East, to be located in the San Francisco Bay Area, with instruction in Indian dance, music and culture, to begin in the Summer of 1965. Other countries and varying aspects of their cultures related to the performing arts, including theatre, will be featured in following sessions at the school.



Torii Promenaders
Sasebo, Japan.

Dear Sir:

Please excuse this mimeograph-type letter, but I am mailing several of these type letters to various square dancing organizations in the states. Previous letters written remained unanswered.

We have a square dancing club here in Sasebo, Japan called the "TORII PROMENADERS". At the present time we are without a caller and, as a result, we are dancing to records.

If possible, we would like to receive literature or materials on square dancing records you may have available and a price list. Also, do you have "progressive type" records or albums for beginners. For example: A record of basic calls (five basic steps) then a record with two additional steps plus the previous other steps etc. In addition, do you have any literature or material on learning to be a square-dance caller - patter calls primarily?



Records that we are most interested in dancing by are those with the calls on one side and "Instrumental" on the reverse side.

The club here in Sasebo is not located near any facilities or clubs to assist us. So any help you may render will surely be appreciated.

Due to our location and the time involved in

receiving mail, it is requested that "AIR MAIL" be utilized. We will gladly reimburse you for the cost of sending material via air mail.

Thank you for assisting us, and we hope to hear from you soon.

Sincerely yours
J.V. Barbieri
President

Address:

James V. Barbieri, YNC. USN.
U.S. Fleet Activities
Navy #3912, Box # 36
c/o Fleet Post Office
San Francisco, California.



Paul and Gretel Dunsing and twenty-four students will tour Europe during June, July, August and part of September. They will perform and dance with many European dancers in many countries.

Due to the tremendous expense, contributions are asked to assure this trip. Some of the students will pay for their own trip, especially those who graduate and can pay back within a short time. But some cannot go unless helped financially. All will pay some toward the expense and the amount is fitted to their circumstances known to the school administration. All contributions are welcomed and those contributing are assured a detailed account of the trip from the Dunsings upon return home. For any other information write to Mrs Gretel Dunsing, c/o George Williams College, 5315 Drexel Av. Chicago 15, Ill. No contribution too large; no contribution too small!



COUNTRY DANCE

by RUTH B. FIELD

The fiddler is tuning up - high, now low -
 Choose your partners, all, and away we go
 As the country dance starts out full swing,
 While they clap and stamp, the prompter will sing -
 "Swing your partners, all, now dosey do -
 Grand right and left - come, don't be slow!
 Step lively girls - boys, now's your chance -
 Squeeze her just a bit and on with the dance!"
 Down in the Town Hall you will feel
 The thrill of the old-time Virginia Reel,
 The Portland Fancy and the Morning Star,
 Pop Goes the Weasel - stay where you are -
 There are more to come - in the summer dusk
 You can dance the Devil's Dream or Money Musk;
 Whirl through the Half Moon - hear the silver fife -
 Swing to the rhythm of Old Jack's Life.
 Hull's Victory brings the color to your cheek,
 Sicilian Circle, French Four leave you weak;
 Promenade, clap and bow, swing your miss -
 And when the music starts again - don't miss your chance
 To join in the frolic of the country dance.

NEWS

NEW ENGLAND STYLE SQUARE AND CONTRA DANCES

with RALPH PAGE, Caller

at the BOSTON YWCA, 140 Clarendon St.

2nd and 4th Tuesdays of every month.

January 28th, March 10th, April 28th and June 23rd

will be special contra nights.

members 75¢ - non-members \$1.00. Open to all!

ANNUAL RALPH PAGE DAY at FOLK DANCE HOUSE, 108 West
 16th St. N.Y.C. Sunday, February 16th. 2 p.m. Card Hol-
 ders \$1.50. All others \$1.75. Bring your friends!



Saturday, January 10th, 1964, was a second Saturday, and as such was the night for the regular monthly dance at the Girl Scout House in Concord, Mass. As the orchestra was tuning up it was apparent that the crowd was coming earlier than usual and in larger numbers. When Ted Sannella called for the first set to "Square-up", there were about 80 dancers on the floor. By the end of the evening nearly twice that many were dancing. Recently, about twelve squares have been on hand each month - so, how come the sudden increase?

Perhaps poor skiing weather brought out more dancers, or could it be that after the holidays a beginning-of-the-year enthusiasm was responsible? Or maybe, I say just maybe, the secret had leaked out about the announcement that Ted was planning to reveal midway through the evening.

Everybody knows about that mysterious contagious spirit that sometimes prevails when an enthusiastic overflow crowd is combined with a "hot" orchestra and a caller who is similarly "ignited". Well that spirit worked overtime in Concord that night - the joint was really jumping!

Then, after two sets of squares and a contra, Ted stepped to the mike and made it official. He announced that Ken Briggs and Elmore Prescott had decided to retire, and after 14 years this was to be their last night playing fiddle and piano at the Concord dance. They had requested that no fuss be made, so no preliminary announcement had been made. A standing ovation combined with the well wishes of their many friends in attendance followed Ted's tribute to these two fine square dance musicians. Ken comes from Newton, N.H.

and Elmore hails from Haverhill, Mass. Many dancers remember these two as the nucleus of the Boxford Country Dance Orchestra, which used to play regularly for Joe Perkins before his retirement.

Next month, Walter Lob will take over the Fiddling job in Concord (emerging from a premature retirement), and Dave Fuller will be on hand with his accordion to join Jack O'Connor and his bass. Ken and Elmore will be missed, but the new orchestra looks mighty good too!



DICK CRUM will hold a BALKAN WORKSHOP, Saturday, February 29th at the Browne & Nichols Gymnasium. Advanced session 9:30 - 12:00 a.m. regular session, 2:00 - 5:00 p.m. party 8:30-11:00 p.m. Soft shoes, please! A special free session - singing Balkan dance songs with Dick, 7:30 - 8:30 p.m. \$1.50 per session; \$2.75 for 2 sessions; \$4.00 full workshop. For further information call Conny & Marianne Taylor, 62 Fottler Avenue, Lexington, Mass., 862-7144.

From the C.D.S. Calendar: Saturday, February 22 at 8:15 p.m. a BIRTHDAY COUNTRY DANCE PARTY for those who have February birthdays; Saturday, March 14 at 8:15 p.m. a SQUARE DANCE, Dick Forscher, Caller; every Tuesday COUNTRY & MORRIS CLASSES. All events at Metropolitan-Duane Hall, 201 W. 13th St. N.Y.C. Write Country Dance Society, 55 Christopher St. N.Y.C. for complete calendar listings.



TROY WEEKEND

by ROGER WHYNOT



The Inn at East Hill Farm once again was the gathering spot for lovers of New England squares, contras, and international folk dances, when Rod Linnell presented his third fall weekend, assisted by Marianne Taylor and Ralph Page. These three sure gave the campers a real treat for they were in rare form.

Dance fare was wonderful. "Rod's Quads" will cause a few heads to shake, as will the "Constitution Hornpipe" that Ralph presented. Marianne gave us a fine selection of folk dances, and "If All the World Were Paper" seemed to be a big favorite.

Host Parker Whitcomb's justly renowned Hospitality Hour on Saturday was followed by a live music dance, featuring Ed Koenig on fiddle, Dave Fuller on accordion, and Marianne, Ralph or Gary Simonton filling in on the piano. This certainly made for a most enjoyable evening.

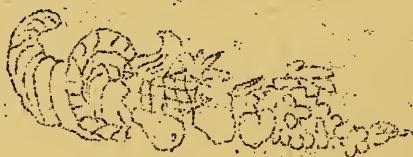
Sunday night featured a cabaret-style setting of the dining room with a smooth band playing danceable music, candlelighting, cozy tables along with a buffet supper set the theme for fine companionship and inspired dancing. Parker was "guest caller" and we sure enjoyed "Virginia Reel" under his direction. A fine sing song followed this grand evening.

Rod continued his practice of having leaders who were there as campers take part in proceedings. This year we were paired off and provided extra sessions.

Charlie Webster, Gary Simonton, Louise Winston, Roger Whynot, Rich Castner and Harold Kearney took part in this bit of programming.

Things remembered - Verona's quiet and able assistance to all - Terry and Phyllis co-operating to decorate a certain pumpkin - the quietest cabin-mates we ever had - looks of wonder and dismay during "Constitution Hornpipe" - remarks between Rod and Louise Winston concerning changes in the middle that really caught Ralph out on the tip end of a long limb - the smiles when "chain through the star" was really done - and more - and more.

Once again, from Virginia to Nova Scotia, dancers came and were treated to a weekend such as Rod, Ralph and Marianne know right well how to provide. See you next year!



The Twentieth Annual New England Folk Festival dates are set for April 24, 25 and 26, 1964, at the Manchester, N.H. Armory, Manchester, N.H. Save the dates, and join in the special 20th celebration.

THANKS

To Harriette Lapp, cookbook; Raphael & Mary Spring, recipes, cookbooks and dance programs.

To Helen Orem, dance programs; Howard Smith, "The Figures of the Lancer Quadrille" circa 1857.



YEAR END CAMP

by MARY McKENNA



The eleventh edition of New Hampshire's Year*End Camp went off well despite the absence of two advertised leaders - Andor Czompo was getting married, and Glenn Bannerman kept at home because of family illness - and there seemed to be all the activity that anyone wanted, and there was a good amount of learning from the teaching. We moved right into action the afternoon of Saturday, December 28th, at Marlboro's Community House. As soon as there were enough people registered to form a set, Ralph started off with some quadrilles. He noted that it might be the only time during the weekend that he'd get to call a square! A few numbers of a square and a contra led to a coffee break downstairs, and by the time it had ended and we were ready to resume dancing it was to find that scores of new arrivals had poured into the hall. The program from then on was Rod's to call squares as only he can call them, and a couple of contras saying as he lined us up that it was probably the only time during camp that he'd get a chance to call one.

Despite the cramped quarters of that first afternoon and evening at Marlboro, the Community House served a useful purpose and got the Year-End Camp off to a happy start. The cooks and kitchen crew were in ecstasy at the layout and the fully equipped kitchen and

it is well known that a happy kitchen makes for a happy camp. Come evening the hall was packed to capacity with dancers, but campers continued to arrive. This was the largest Year-End Camp yet held; 120 of us in fact, and we believe the Pages are right in saying that they will limit it to 125. Personally we hope that they mean it.

Sunday, camp transferred into the usual Year-End haunt in Keene - the Masonic Hall. Decorations went up despite Ada's oft-spoken worries that we'd never make it. The full camp assembled. When mounting kitchen and grocery-delivery problems delayed the noon meal, the folk dance enthusiasts good naturedly slid the tables out of the way and tip-toed through a request hour of folk dancing. That was the only time that any meal was late; you could almost set your watch so prompt were they served. Substantial meals sustained us throughout the energetic weekend. Naturally, being Irish I liked



the first night's supper - corned beef and cabbage but others of course preferred the Austrian, French, or Polish meals, while still others preferred the New England meals.

The outstanding teaching of the leaders: Dick Crum, Rod Linnell, Conny and Marianne Taylor, Cavit Kangoz (from Turkey), and Ralph Page made learning a breeze, and spurred us through complicated patterns, making them easy as simple dances.

There seemed to be stress on dance skills in the "Round the World" evening dance party but a good time for all that. By New Year's Eve the program moved into high gear, and the party that evening in the words of

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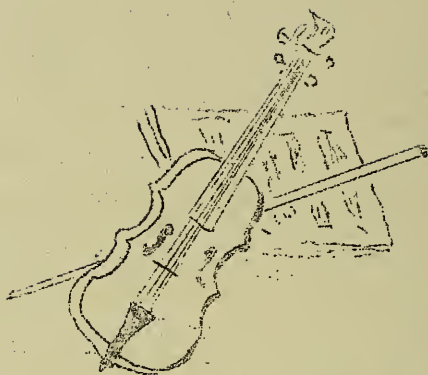
Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs, Convention programs. Don't throw them away. Send them to me. I collect them as a part of a research project I am working on. ALSO any old time dance music. Send to:

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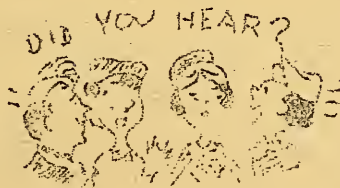
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veteran camper, Herb Warren, "really took the cake for good clean fun, as I saw it from the sidelines and as far as party-planning goes, that was it for my money, bound to be long remembered." The mood was festive, and while the advanced pace of the dancing looked wild to bystanders who are new to folk and square dancing, they admitted that it was an orderly kind of wildness and a very healthy way of letting off steam. It was amusing to watch sophisticated dancers legging it to "Bunny Hop" and "Hokey Pokey" - probably revived happy childhood memories. Those who had faithfully attended all the teaching sessions of the weekend were caught unawares when they suddenly found themselves being led through a contra by the Kolo master, Dick Crum, whose unique contra-calling style had everyone laughing hysterically (somebody should have taped his priceless ad libs); and then at finding themselves being led through kolos by the Contra-king, Ralph Page, and then through square dances with Conny Taylor at the mike mouthing calls so capably - some were completely fooled up to the time Cavits took over! Needless to say, the performance made for a crazy, mixed-up evening, one of the liveliest interludes of the weekend, sort of like the "lazy, hazy, crazy days of summer" transferred to a wintry clime!

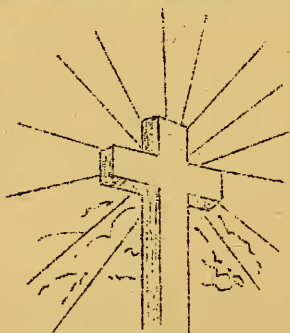


We're NOT going to name everybody at camp but the Cambridge and Boston, Mass. areas were well represented by Marc Altman, Ann Campbell, the Geoff Kandalls, Sally and Mary Dean, Dennis Evans, Louise Winston, Phyllis Nolan, Lee Parker and Ira Laby; from Vermont came Herb Warren (who else?) and Rev. and Mrs Fred Haskin and all their handsome family; from the New York area we noted Joe Kluger, George Bass, Andrea Greenberg, the Fritzie Coe family and Jerry Agin; and Florence Clemens and Nat

alie Morris; a big contingent from Toronto, Ontario, including Ernie Krehm, Al G;adstone, Beril Garshawicz, Charlotte Marcus, Cecelia Ratney and Noreen McLennan, and if we continue this will turn into a litany. As we stated earlier we had no intention of naming every single person at camp.

We simply must not stop this seeming 'calling of the roll' without a mention of the wonderful scholarship young people at this camp; they were the greatest! Singing as they worked they made the drying and stacking of dinner and supper dishes a pleasure indeed. And so to Ed Cahill, Shiela O'Keefe, Pauline Zazulak, Sally Dean, Mary Dean, Davida Grolnic, Jane Barthelmy and their kindly 'overseer', Angela Taylor, a heart-felt salute and thanks.

Missed by all who have come to know him and to love his zany brand of humor was Glenn Bannerman who was unable to attend. A Happy New Year to you, Glenn, and we hope to see you at the next Year-End Camp.



Gerald McCarthy

Died

Jan 10, 1964

Tony Salatan will give a children's concert Saturday afternoon, Feb. 22 at 2:30 in Jordan Hall, Boston, Mass. The folk singer will be presented by Folklore Productions.

CONTRA DANCE

SCOTTISH HORNPIPE

Suggested music: "Lord MacDonald's Reel"



Couples 1, 4, 7 etc. active. Do NOT cross over

Forward six with the two below and back to place
 Circle six three-quarters round to the left
 Active couples down the center
 Same way back and cast off
 Forward six and back again
 Circle six hands around to the left to place
 Right and left four with the couple below



SQUARE DANCE

JIMMY'S JIG (Rod Linnell)

Suggested music: "Jimmy's Favorite Jig"



Any intro. filler, and ending you wish

The two head couples right, circle four hands around
Leave the lady standing there, gents to opposite side
Forward six and back you go
The two lone gents turn about
The six pass through, left lady under
Circle left the sunny side out
Swing the left hand lady (partner)

or

Swing the right hand lady (for progression)
Promenade the one you swing
Once around the ring.

FOLK DANCE

THE ROBERTS (Scottish)

Music: "Rik Ma Ree"



Formation: Circle of couples, lady on gentleman's right
As music starts both face each other, both hands joined

Meas. 1-2 Two side steps to man's left, starting with man's left and Lady's right foot. Step to the side, cts 1 and, then together, cts 2 and, and repeat. As this step is taken joined hands are swung slightly to left and right.

Meas. 3-4 Four walking steps making one outward turn away from partner while progressing forward. Lady turns to her right, man turns to his left. Finish facing partner, both hands joined. Repeat measures 1-4.

Meas. 9-10 Open ballroom position. Heel and toe and a two step forward, starting outside foot

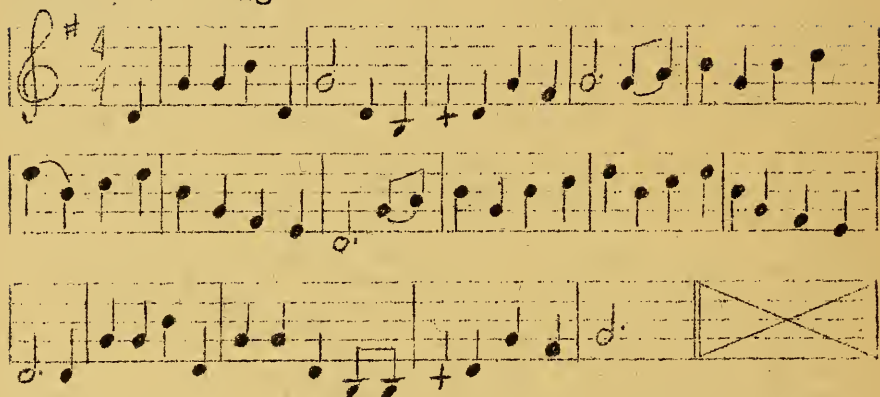
Meas. 11-12 Heel and toe and a two step forward starting inside foot.

Meas. 13-16 Four two steps turning clockwise with partner, progressing counterclockwise. Repeat entire dance.

FOLK SONG

THE IRISH GIRL

Maine woods song



One evening as I strayed
Down by the river side,
Looking all around me,
An Irish girl I spied;
So red and rosy were her cheeks,
And yellow was her hair,
And costly were the robes of gold
Which my Irish girl did wear.



Chorus: to last two phrases of the air

Let the winds blow high or low, my boys,
Let the seas run mountains high,
It is a seaman's duty,
The hel-lum to stand by!

Her boots were Spanish leather,
Which neatly did untie,
Her hair hung o'er her shoulders,
And she did begin to sigh,



Saying, "Jamie, dearest Jamie,
By the marks of evergreen,
Are you a-going to leave me,
And forsake your own Mollie?"

Chorus:

The first time that I saw my love,
I was sick and very bad,
All the request that I asked was,
That she might tie my head;
I asked if one as bad as me
Could ever mind again,
For love's a sore disorder,
Did you ever feel its pain?

Chorus:

My love, she'll not come nigh me,
For all the moan I make,
Nor neither will she pity me,
If my poor heart should break;
But were I of some noble blood,
And she of low degree,
She would hear my lamentations,
And come and pity me.

Chorus:

Be it so, or be it not,
Of her I take my chance,
The first time that I saw my love,
She struck me in a trance;
Her ruddy lips and sparkling eyes
Have so bewitched me,
That were I king of Ireland,
Queen of it she should be.

Chorus:

If my love were a red rose,
In yonder garden fair,
And I to be the gardener,
Of her I would take care;
There's not a month throughout the year
But my love I would renew,
With flowers fair I'd garnish her,
With sweet William, thyme and rue.

Chorus:

The Lancers

Some Historical Notes

by RALPH PAGE

Part 2



What were the old time Lancers like? What were the figures and how did they differ from modern club-style squares? What did the music sound like and how much different was it from say, "Smoke On the Water" or the later "Worried Man", or "Tie Me Kangaroo Down, Sport?" Let's find out, and the place to start, it seems to me is with the "Original London Lancers".

Immediately we are in mild trouble, for the system of numbering the couples in the set went like this: Couple One was the same as today; Couple Two was directly opposite Couple One; Couple Three was - the couple to the right of Couple One; and Couple Four was the same as today. The "First Two" was the First Lady and her opposite Man; the "Next Two" were the First Man and his opposite Lady; the "Next Two" were the Third Lady and her opposite Gent; the "Last Two" were the Third Gent and his opposite Lady. Think about that for a few minutes!

You must start somewhere and you must believe someone. Allen Dodworth was a highly respected dancing master of the era, author of several dance manuals and a man who had great influence among the dancing fraternity of the day. Thanks to Mr. Paul Erfer of San Francisco, I have before me a copy of "The Lancers Quadrille", with the notation on the cover to the effect

"The figures described here, are precisely as danced in my presence at Paris by Mons. RENDUSEY & Pupils, August 7th, 1857, Mons. BOIZOT & Pupils, August 8th, and by Mons. CELLARUS & Pupils at Dieppe, August 14th, at which place I met Mons. COULON of London, who assured me that such were the figures used by the Higher Circles of England." This particular copy was published in New York by S.T. Gordon & Son, 13 East Fourteenth Street, near Fifth Avenue. Here are the figures. You do your own translating!



FIRST FIGURE

Les Tiroirs

First Lady and opposite gentleman forward and back (4)
Same Couple forward a second time, turn with right hand and return to places (4)

First and second Couple cross over, the first passing between the second (4)

Return to places, second passing between the first
Ballance at both corners, the four Ladies ballance to the Gentlemen on their right, gentlemen facing to the left to receive the ballance

Turn with both hands, and finish in places (8)

Same for the other three Couples

The numbers to the right denote the number of bars of Music.

SECOND FIGURE - Les Lignes

First Couple forward and back (4)

Forward a second time and leave Lady in front of opposite Couple, facing her partner, Gentlemen returning to place (4)

Chassez to right and left (same Couple) (4)

Turn with both hands to place (same Couple) (4)

All eight forward and back in two lines (4)

Forward and turn partner to places (4)

In forming two lines 1st and 2nd times, the two side Couples separate from their partners and join each side of the head Couples forming two lines, four on a side. 3rd and 4th time the head Couple join the side



THIRD FIGURE - Les Moulinets

First Gentlemen and opposite Lady forward and back (4)
Forward a second time and salute (Courtesey and Bow) and return to places (4)

The four Ladies form a Windmill by giving their right hands, the four Gentlemen take their partner's left hands, with their left hands, all facing the same direction and promenade entirely round and turn partners in places (8)

In place of the Windmill, sometimes make a double Ladies' chain;- Four Ladies cross hands with right hand half round the circle, turn the opposite Gentlemen with left, cross hands half round again, and turn partners with left hand. Generally adopted in Paris.

Same for the other 3 Couples



FOURTH FIGURE - Les Visites

First Couple visit the Couple on the right, salute with bow and curtsey (4)

Visit the Couple on the left and salute (4)

Chassez across four with the Second Couple visited (4)

First Couple return to place (4)

Right and left with opposite Couple (8)

This figure may be danced double, viz.: First and opposite Couple visit the right hand Couple and then the left. Chassez across and return to places and right and left. This is the favorite way of dancing it in Paris.



FIFTH FIGURE - Les Lanciers

- Grand Chain (or Right and Left all around), (16)
First Couple turn round and face outward (2)
Couple on the right take place behind first (2)
Couple on left behind third Couple, (2)
Second Couple behind all, (2)
All chassez across and back, Gentlemen passing behind Ladies (8)
Promenade outside Ladies to right, Gentlemen to left, meeting at the bottom and coming up together, (8)
All eight forward and backward, Ladies on one side, Gents opposite, (4)
All forward and turn partners to places (4)

In the grande chain, use the Polka step, dancing forward two bars and marking time with the Polka step, without advancing with each Lady to whom the right hand is given two bars. At the Promenade outside the Lady and Gentlemen of the last couple remain in their places, the others passing round and up between them to two lines.

Explanation of the figures by CELLARIUS.

And here is the music for the first two figures.

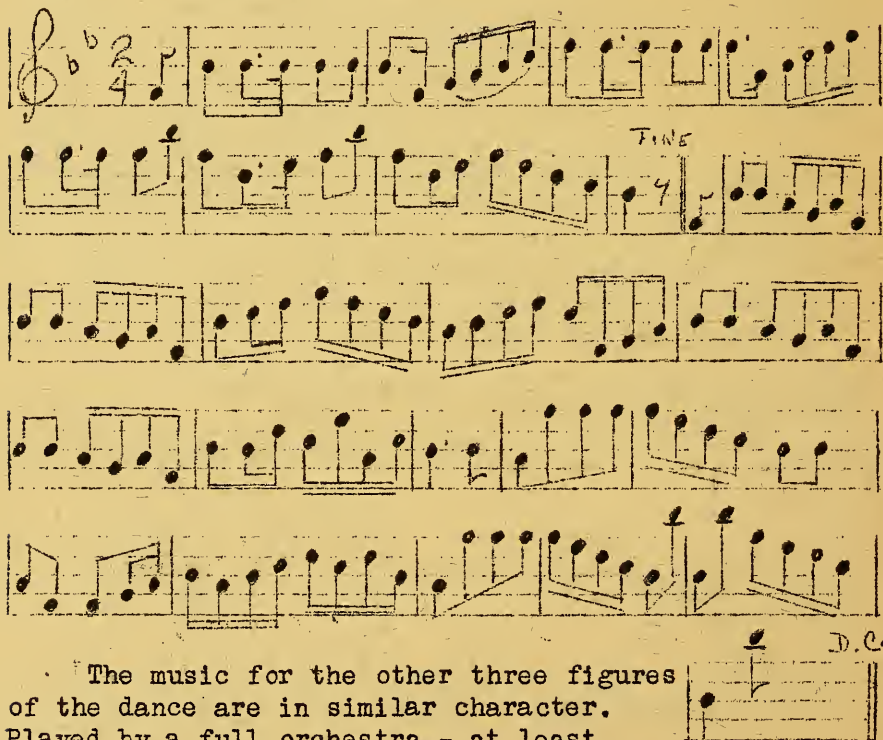


No 1. Continued

38



No. 2



The music for the other three figures of the dance are in similar character. Played by a full orchestra - at least 18 men - it is thrilling music to listen to and to dance to. Many years ago Odeon Records brought out a recording of "The Original London Lancers" but it is many years out of print, and as far as I know the dance is not available on any available recording. The Odeon recording is a collector's item; the one that I heard is in the collection of Miss Lucile Czarnowski of Berkeley, California.



The ink was scarcely dry before minor changes in the manner the figures were danced began to be introduced. In 1859, Edward Ferrero in his "The Art of Dancing" gave these differences:

First Figure

First lady and opposite gentleman forward and back; same two forward again, and turn with both hands.

Second Figure

First couple forward and back; forward again, leaving the lady in the centre, with her back to opposite couple.

The remainder of the second figure is the same as original until the very end - "and turn partners to places with both hands".

Third Figure

The first lady and opposite gentleman etc.

The ladies form moulinet in the centre, giving the right hand to the opposite lady; turn to the left; reverse by giving the left hand back; the gentlemen walk round, outside the moulinet, contrary direction and reverse; arriving at their places, they give the right hand to their partners, and turn in place.

Fifth Figure

Figures are the same, but Ferrero says nothing about doing the Grand right and left with a polka step.

40
neither does he make mention that "At the promenade outside the lady and gentleman, the last couple remain in their places etc."

All these are minor changes and to some will seem to be an improvement on the original.

The most thorough description of the figures that I have seen are in Wehman Bros. Book On "The Way To Dance" - no date of publication given. Here they are:



First Figure

Head Couple: Forward and back

Head couple forward four steps and back. Forward again, and each gentleman turns opposite lady and returns to place

Forward and Turn Opposite Partners

Cross Over

The first couple join hands and cross over, the second couple separating to allow the first to pass through between them.

Back to Places

Cross over again to places, the second couple this time join hands, and the first couple separating to allow them to pass between.

Balance to Corners

Each of the four gentlemen advances four steps toward the lady on his left; retires; again advances, turns her around with both hands, and returns to place. The entire figure is repeated by the second couple, they passing first on the

inside in crossing over, and outside in returning. The third and fourth couples follow the same routine, each in turn.

Second Figure

Head Couples: Forward and Back

Four steps and retire. Forward again, the ladies remaining in the middle, back to back, and partners salute

Forward and leave Ladies in Center

Chassez to Right and Left

Make four steps to the right and return. Turn Partners to places with both hands

Turn Partners to Places

Side Couples: Divide, all Forward in Two Lines

The third gentleman and fourth lady form in a line with the first couple; the third lady and fourth gentleman form in line with the second couple. The two lines advance four steps and retire. They again advance and turn partners to places.

The figure is repeated by the head couples and then performed twice by the side couples, the head couples separating and forming lines with the side couples.

Forward Again and Turn Partners to Places

Repeat

Side Couples: The Same, Twice.



Third Figure

Head Couples: Forward and Back

Forward and Salute

Advance four steps and retire; again advance and salute opposite couple and retire.

Ladies All: Cross Right Hands Half Around

Four ladies advance to the center, each giving her right hand to the opposite lady; make four steps forward to the right, holding hands; then all turn half around, joining left instead of right hands, and make four steps forward to the left. At the same time the four gentlemen take four steps to the left around the ladies, turn half around and return four steps; then each gentleman takes his partner by the right hand. Lastly, each couple turns to places. This is repeated, and then danced twice by the side couples.



Fourth Figure



Head Couples: To the Right

The gentlemen of the two head couples lead their partners to face the side couple on their right, and salute. They then lead their ladies over to the opposite side couple (the head couple passing to the right of each other) and again salute. The two head couples turn partners to places and salute.

To the Left

Turn Partners to Places



Right and Left

Head couples cross over, each lady passing between opposite couple; partners take each other by left hands and turn half around to opposite places. Return in the same manner to places.

Repeat

Side couples: The same, twice.

Fifth Figure

All: Right and Left all Around

Each gentleman joins right hands with his partner. The gentlemen start to the right, giving left hands to the ladies, who start to the left, and give right and left hand, alternately, until they have got half way around, and find themselves facing their partners again; salute and repeat the same movement to places again & salute.

First Couple: Face Outward

The first couple join hands and promenade (sometimes polka) to the right, entirely around the inside of the quadrille, ending with their face outward, with backs to the opposite couple. The second and third couples fall in column facing the same way as the first couple.

All: Chassez Across

The four gentlemen make four steps to the right, passing behind their partners, and stop; then four steps to the left. The four gentlemen retire a step to the left, and the four ladies the same to the right, in two single files, the four in each file turning around so as to face the other file.

First Couple: Down the Center and Back

The first couple join hands and promenade between the files, and back again to their places at the head of each file

All: Forward and Back

Forward Again, Turn Partners to Places

All make four steps forward and four back. All forward again, and turn partners to places, each couple standing ready in position for the right and left all around. The whole figure is repeated four times, each couple taking the lead in rotation. The whole closing with the right and left all around; after which all chassez, salute, and

the gentlemen lead partners to their seats.

IT'S FUN TO HUNT



YANKEE TALK

Grandmother's speech was starred with words - phrases,
Unusual, not often used today,
Old-fashioned words...when I recall them,
I smile at things she would often say:
"Now, children, come, pick up your trumpery."
If someone belittled or was cross or rash,
She'd laugh a bit and make folks feel ashamed
by saying, "Oh, that's trash and balderdash."
If baby cried or the children quarreled,
She knew a magic word to make them hush,
She'd croon a lullaby or pat a bottom
As she murmured firmly: "Tush, oh tush!"
When she was ill she still felt "tol'erable",
Her "toggerly" was her cherished Sunday best.
If someone was to her a "botheration",
She'd say he was a "lunkhead" or a pest.
I always thought that "Round Robin Hood's barn"
Was really some place she knew far away,
"Pernickety" people were not "worth their salt".
"Not on your tintype" she'd often say.
"Right on the docket" meant folks were right on time.

"Born with a silver spoon in his mouth"
 Referred to people whom she thought were "uppish",
 And "lowery" skies were sure to end a drought.
 Grandma had many pet expressions
 That come back to me every little while -
 "Elflocks", "Popinjay", "Gimcracks" -
 And each can bring a reminiscent smile.

Ruth B. Field

TRY SAYING THIS

Mr See and Mrs Soar were old friends. She owned a saw and Soar owned a seesaw. Now See's saw sawed Soar's seesaw before Soar saw See which made Soar sore. Had Soar seen See's saw before See saw Soar's seesaw, then See's saw would not have sawed Soar's seesaw. But See saw Soar and Soar's seesaw before Soar saw See's saw, so See's saw sawed Soar's seesaw. It was a shame to let See see Soar so sore just because See's saw sawed Soar's seesaw.

PROVERBS ON WINTER

Winter either bites with its teeth or lashes with its tail. - Montenegrin.
 A green winter makes a fat churchyard. - English.
 Every mile is two in winter. - English.

SNOW

A snow year, a rich year. - English.
 Deep snow in winter; tall grain in summer - Estonian.
 Under water, famine; under snow, bread. - English.
 Year of snow, fruit will grow. - English
 A warm January, a cold May. - Welsh.
 When big snowflakes fly, it is a good omen of a prosperous year. - Chinese.

SUPERSTITIOUS? CERTAINLY NOT!

Superstition is commonly believed to belong to the so-called dark ages. Something which we have outgrown, in "our age" of enlightenment, as the Pay-you-on-the-back writers call it. But a great deal of taffy gets into print, especially at this season of the year, when the world takes its annual account of stock.

Most folks will tell you that they are not superstitious, yet even the bravest of them will go hungry rather than sit thirteen at a table. A few years ago we were shown a very handsome opal ring, which the owner said was never worn because opals were unlucky.

Barbers will tell you that many men will not have their hair cut in March, and you probably have known people who thought it would bring ill-fortune if the finger nails were cut on Sunday.

There are plenty of housewives, if they find they have put their kitchen apron on wrong side out, will not turn it for fear of the consequences. It is still quite commonly believed that if the dish-cloth be lost that company is sure to come. And if father comes into the house through one door, and goes out at another, it's a sure sign of it.

We remember having a visitor who seemed to be feeling especially cheerful, and whose outlook upon the affairs of the world was generally optimistic. After a while the truth came out. He had put one of his stockings on wrong side out that morning, and he had been brought up to believe that it was a good omen.

All our common superstitions are based upon the laws of coincidence. Salt is frequently spilled, and we are prone to anger. The commoner the occurrence, the greater the chances that the effect associated with it will have coincidence.

One superstition of which we do not hear so much

as formerly, is the one about the picture falling from the wall. It was believed to foretell death. The reason we hear less about it is due to better mechanics. In the old days there were no wire picture cords, and with the moths eternally eating at the ropes, the fall of a picture was no uncommon happening, and, by the way, death is always lurking around the corner for us.



THIRD SPRING WORKSHOP

The 1964 workshop is at Sherwood Inn, Windsor, Nova Scotia on April 10 and 11. Squares, contras, folk dances will be presented by Rod Linnell (well known in New England and the Maritimes, Neil Patterson and Roger Whynot.

Dancing begins Friday at 8:00 p.m. Continues Saturday from 9:00 - 12:00 a.m. 2:00 - 4:00 p.m.

\$10.00 a person includes all dance sessions, Friday night's lodging, Saturday's breakfast and dinner. Part timers are welcome at any session (cost \$1.50 a session) arrangements may be made for meals.

Send registrations or inquiries for further information to Roger Whynot, Box 325, Milton Nova Scotia, or call 354-3854.



Herb Warren, Fairlee, Vt. is handling the famous Durlacher teaching records for Physical Activities: Physical Fitness, Musical Games, Ball Bouncing, Rope Skipping, Rhythms, Square Dancing. Other records for variety and program fill-ins. NEW!! Primary Choral Reading, record and text. Write for brochure to -

Herb Warren, Fairlee, Vermont.

xxxxx

THANKS: To Howard Smith, dance programs and directions for "THE FIGURES OF THE LANCER QUADRILLES".



DO YOU

REMEMBER ?



When little girls were told their hair wouldn't curl
if they didn't eat their pie crust?

When leather napkin rings were all the style?

When you could smell a place that sold beer?

When women buying cotton prints would chew samples for
awhile to see if the colors were fast?

When no young lady would go to a dance without an escort

When mother fixed up your hair with a "top-knot"?

When you would be all torn out, and then some, if you
couldn't find your button-hook?

When it was suggested that hard cider might be trans-
mogrified into a real he-mans drink by running it
through a cream separator?

When at the appearance of a lady in a sheath gown they
would have to call out the reserves?

When folks had to start two weeks ahead of time get-
ting ready for Thanksgiving, instead of just the night
before?

When to avoid the London fog in the kitchen, father al-
ways carried his dinner on Monday?

When cigarette manufacturers had to advertise that

their product contained no opium?

When on a cold winter evening the bear's oil on a man's hair would turn white, like lard?

When you kept for years the fancy dance programmes with the dinky little pencils?

When the recognized Christmas present de luxe was a piece of parlor furniture, like a barber's chair, adjustable to 200 changes of position, equipped with a bookholder, No. 11 brass cuspidor, and running boards?

Do you remember? It really wasn't so long ago!

WEATHER PREDICTION

Many people believe that the first twelve days of January foretell the weather for the year ahead. Rain on the first of January means rain for the rest of that month. A bright January 2 indicates a bright February. If January 3 is cloudy, March will be cloudy, and so on for the rest of the twelve days.

~~~~~

"In a state of panic, a man runs round in circles by himself. In a state of joy, he links hands with others and they dance round in a circle together.

W.H. Auden.

True ease in writing comes from art, not chance.  
As those move easiest who have learned to dance.

Alexander Pope.

When you're thirsty it's too late to think about digging a well - Japanese  
He who can see three days ahead will be rich for 3,000 years. - Japanese.



## TONGUE TWISTERS

Slim Summers slothfully slipped sluggishly southward.

Sweet songstress Sally Salem slowly sang simple songs.

Healthy Harry Hatfield hefts hundredweights handily.

Blotchy black blots besmeared Bill Bailey's blue bicycle.

Blunt bold Boris bruskiy bade Billy Brian boil black berries.

Harsh Herman Horwitz heavingly hefted Harvey Hargeson heavenward.

XXXXXXXXXXXXXXXXXXXX

When both the speaker and the audience are confused, the speech is "profound".

A fool and his money are soon invited places.

The philosopher who said that work well done never needs doing over never raked leaves.

Love of money is the root of half the evil in the world. Lack of it is the root of the other half.

Nothing is impossible to the man who doesn't have to do it himself.

Baloney is flattery laid on so thick it cannot be true, and blarney is flattery laid on so thin we like it.

Bishop Fulton J. Sheen.





## HOME TOWN

## FOOD



## OVEN POT ROAST OF BEEF

4 lbs. beef chuck                      1 bunch carrots  
                                                  1 medium onion, sliced

Dredge meat in flour and brown in 2 tablespoons fat.  
 Season with the following:

2 tsp. salt                                       $\frac{1}{4}$  tsp basil or marjoram  
 $\frac{1}{2}$  tsp. pepper                                   $\frac{1}{4}$  tsp. parsley flakes  
                                                   $\frac{1}{2}$  tsp. celery salt

Cover seasoned meat with sliced onion and carrots. Cover pan tightly. Add no water and cook in oven at 300, for one hour. Reduce heat to 250 for three hours. Remove meat and thicken gravy. During cooking, if too much liquid accumulates in pan, pour this off and reserve for gravy. Cook with very little liquid in pan for true New England flavor.

A word about gravy - that wonderful essence of meat flavor. Remember the three unbreakable rules for elegant gravy: first, skim off the fat, greasy gravy is a culinary sin; second, go easy with the flour - we want to have gravy, not pudding; third, simmer the gravy gently for at least 15 minutes after adding the flour - it makes all the difference!



## GRANDMOTHER'S HAM LOAF

|                         |                 |
|-------------------------|-----------------|
| 1 lb. ground smoked ham | 2 eggs          |
| 1 lb. ground lean pork  | 1 cup milk      |
| 1 lb. ground lean beef  | Salt and Pepper |

Ask your butcher to grind this meat together and be sure that the meat is lean. Mix together thoroughly. Form into a firm loaf. Place in a shallow pan and bake at 350 for about  $2\frac{1}{2}$  hours. As it bakes baste frequently with the following sauce:

## SAUCE

|                                     |                               |
|-------------------------------------|-------------------------------|
| $\frac{1}{2}$ cup water             | $\frac{3}{4}$ cup brown sugar |
| $\frac{1}{2}$ cup vinegar, any type | 1 tsp. dry mustard            |

Put ingredients in sauce pan and heat until dissolved. Pour over and around the meat loaf, basting frequently as ham loaf bakes. Drain off sauce before serving. Serves approximately six and some left over for sandwiches.

Remember your mother's cookies, and how she sometimes let you open the black oven door to check them for her? Their spicy sweetness still scents your memory. You are responsible for your family's memories, and there can be no similar nostalgia a generation hence unless you head for that mixing bowl. Who knows? You may someday be a tradition!

## OLD-FASHIONED SOUR CREAM COOKIES

|                              |                                        |
|------------------------------|----------------------------------------|
| $\frac{1}{2}$ cup butter     | $\frac{1}{2}$ tsp. soda                |
| $\frac{1}{3}$ cup sour cream | 2 egg yolks                            |
| $\frac{1}{2}$ cup sugar      | Flour to roll - just enough to handle. |

Beat butter and sugar. Add egg yolk and beat well. Add sour cream, soda and flour. Roll thin. Sprinkle with caraway seed, or place raisin in middle. Bake at 350 5-7 minutes. Watch while baking.

## KITCHEN CAPERS

Pour hot water over the garlic bud and you will find that the tight skin comes off easily.

Try keeping washed celery in aluminum foil to insure crispness.

Food which has stuck to the skillet can be removed by rubbing with salt.

Keep a large salt shaker filled with flour for handy dusting of cake pans, meat, and poultry.

Washing hands in salted water will help remove the odor after you have handled fish.

Use lemon or vinegar to remove rust stains (caused by leaking faucets) from porcelain. Scrub them well. A paper towel saturated with household bleach and laid on the stain for a few hours also will do the trick.

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Editor . . . Ralph Page  
Folk Dance Editor:

Ted Sannella

Correspondents:

Mary McKenna

Hugh Thurston

Herb Warren



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